



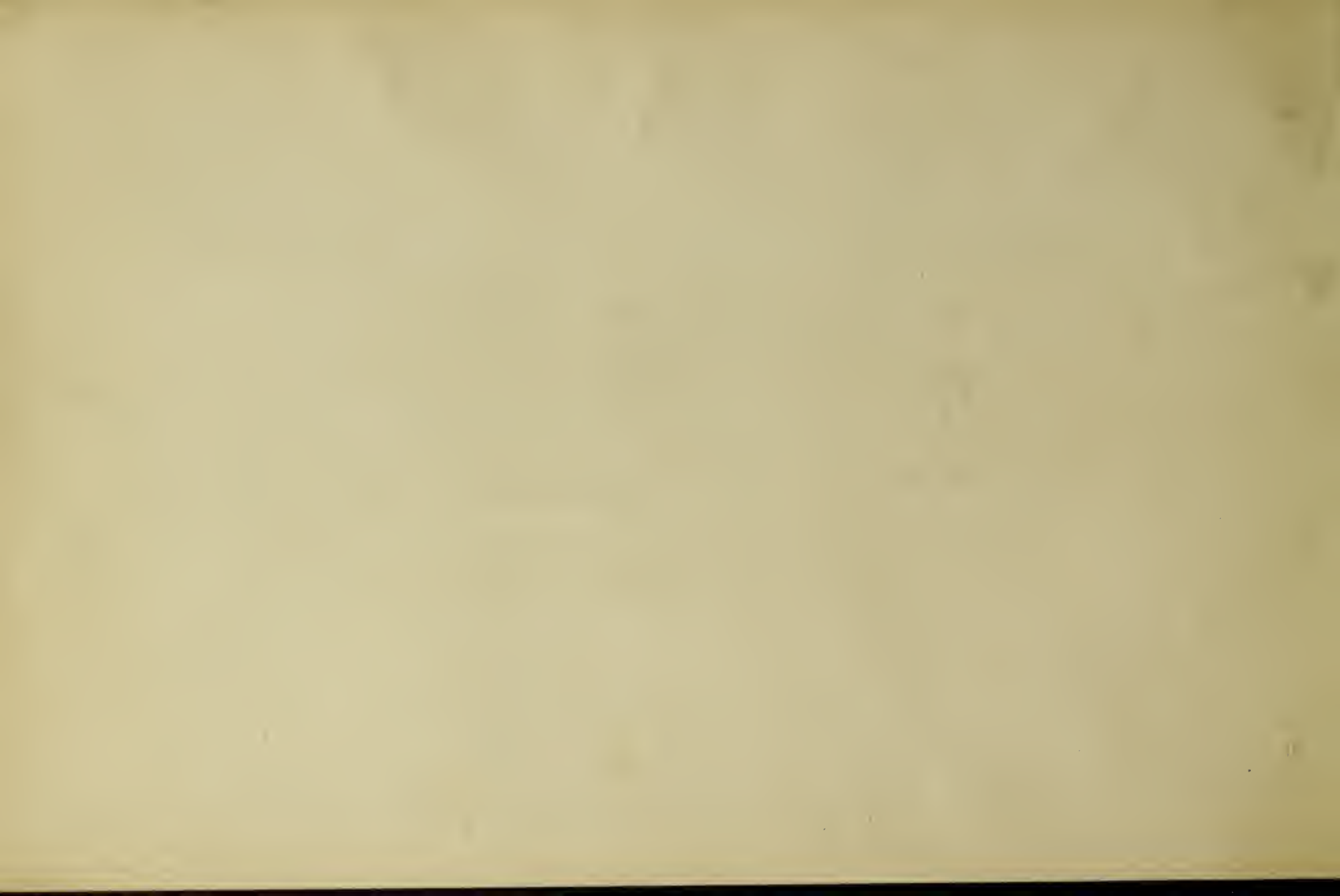
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The Oliver Ditson Co



PETERS' ACCORDEON INSTRUCTOR; WITHOUT THE AID OF A MASTER:



CONTAINING RULES, GAMUTS, AND SCALES, BY WHICH ANY PIECE OF MUSIC MAY BE ARRANGED EITHER FOR THE COMMON OR THE SEMITONE ACCORDEON: TO WHICH IS ADDED A LARGE COLLECTION OF THE MOST POPULAR MUSIC, CONSISTING OF SONGS, WALTZES, MARCHES, DANCES, NEGRO MELODIES, PSALM TUNES, &c.

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The elementary principles of Music are treated in a clear and concise manner, and instead of long, dry Exercises, the various Studies are put in the form of Pleasant Recreations, making it a companion for the Amateur, as well as a class-book for the Student. Price, \$1.50, bound in Boards.

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Harvest of Flowers.

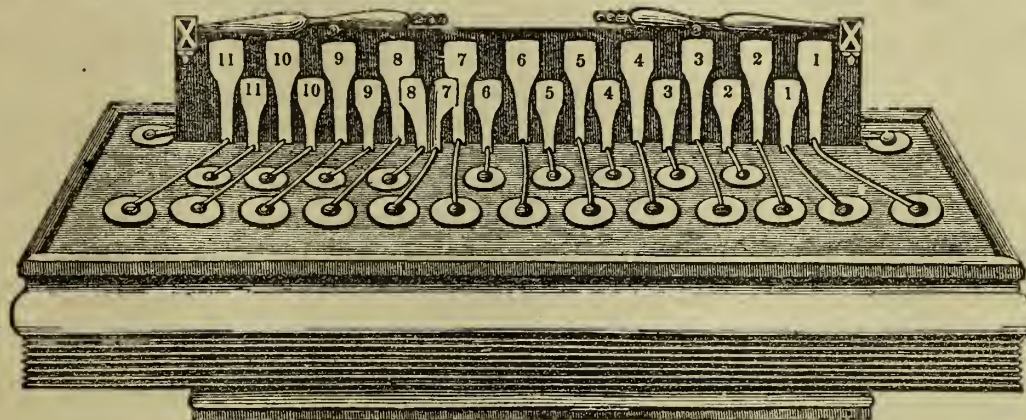
A collection of over one hundred beautiful German, Italian, and Operatic Melodies. The Music is all good, and arranged in progressive order by Julius Weiss. Published in Twelve Numbers, as Violin Solos. Price, 40 cts. each; complete, \$3. Piano part to the same work, bound separately, price, \$4, the Two Books, \$7.

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Gift of
The Oliver Ditson Co.
Dec. 28, 1900.

DICTIONARY OF MUSICAL TERMS.

ADAGIO, very slow.
AFFETTUOSO, affectionate.
ALLEGRETTO, cheerful, but not too quick.
ALLEGRO, a quick movement.
AMATEUR, a non professional musician.
AMOROSO, with tenderness.
ANDANTE, slow, and smooth.
ANDANTINO, slower than Andante.
BALLAD, a short song.
BASSO, the Bass part.
CADENCE, a close in melody or harmony.
CANTABILE, in a singing manner.
CHORAL, a psalm tune.
CHROMATIC, proceeding by semitones.
CON SPIRITO, with spirit.
DA CAPO (D. C.), from the beginning.
DIATONIC, proceeding by tones and semitones.
DOMINANT, the fifth note of the scale.
EXPRESSIO, with expression.
FANTASIA, an irregular composition.
GAMUT, the scale of notes.
GRAVE, very slow.
HARMONY, the art of combining sounds.

(2)

INTERVAL, the distance between two sounds.
LARGHETTO, a slow measured movement.
LARGO, slower than Larghetto.
MAJOR MODE, the greater, as distinguished from minor.
MINOR MODE, the smaller, as distinguished from major.
MODERATO, moderately.
NOTATION, the art of representing sounds by notes.
OCTAVE, an interval of eight notes.
PASTORALE, a rural movement.
QUASI, medium, between.
RITARDANDO, to slacken the time.
SUBDOMINANT, the fourth note of the scale.
THEMA, the subject matter.
TEMPO or A TEMPO, in time.
TUTTI, all together.
UN POCO, a little more.
VIVACE, with animation.
VOCE, the voice.
VALSE, Waltz.
VELOCE, in rapid time.
VIVO, animated.
VOLL, full, as full Organ.
VOLTI SUBITO, turn over quickly.

TO AMATEURS OF THE ACCORDEON.

The Accordeon is undoubtedly one of the most favorite instruments of the day, and is more extensively used than the Clarionet, Flute or Violin. It is more simple in its construction—more easily learnt—produces more notes with the same number of keys, and is better adapted to the performance of plain and simple melodies, than any other modern instrument.

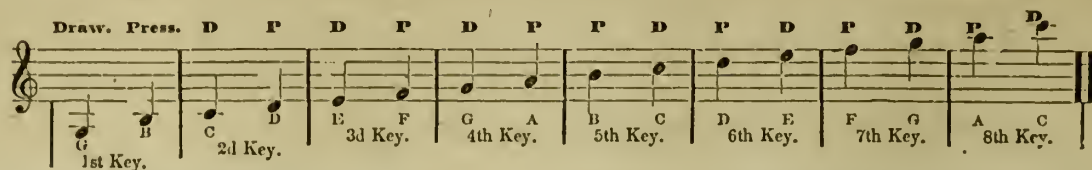
The great improvements which have been recently made, by the addition of more octaves and the introduction of semitones, renders the Accordeon capable, in the hands of a skillful performer, of producing harmonies of the most rich and varied kind.

The want of an instruction book, explaining the principles and developing the capabilities of the Accordeon, so that the student, having learnt the first principles of music with the singing master, may proceed with the instrument, either with or without the aid of a teacher has induced the editor to issue the present work, in the hope that it will not only facilitate the progress, but also refine the taste of those who may study this most delightful instrument.

In arranging the matter for this work, the editor has drawn largely from the works of Rossi, Petit, Reisner and others, to whom he makes his acknowledgements. For a full and detailed account of the elementary principles of music, the student is referred to Peters' Instructor for the Flute, Clarionet, and Violin, also, to the "Harp of the West," just published.

 See advertisement on the cover.

SCALE OF THE ACCORDEON WITH EIGHT KEYS, WITHOUT SEMITONES.



REMARKS. The pupil is recommended to hold the Accordeon in the right hand. The bellows should be *drawn* and *pressed* with the left hand.

The Valve key at the back of the instrument should be used with the little finger of the left hand; its use is to allow the air to escape when the performer wishes to re-draw the bellows.

The instrument should rest on the knee, and be held perpendicularly. Place the thumb of the right hand, on the inside of the brass bar, and let it move along the keys with the other fingers, always keeping it directly under the 2nd or longest finger.

The key at the lower end of the Accordeon, when *drawn*, will produce the Bass to the key note, when it is *pressed*, it will produce the 4th note below the key note.

The key at the upper end of the Accordeon, when *drawn*, will produce the Bass to the key note with its full harmony; when it is *pressed*, it produces the 4th note below, with full harmony.

The letters D and P over the notes, show when the bellows is to be *drawn* or *pressed*.

By carefully observing the above rules, and by practicing at first in a slow and steady manner, the student will, by a few hours practice, understand the scale well enough to proceed with the lessons.

The following character \boxtimes is used to denote that the valve key is to be opened and the bellows pushed back, in order that the following note may be produced in a firm manner.

The stars used in this work, over the notes, show that such notes are to be played without changing the action of the bellows.

By opening the Bass Key, at the lower end of the Accordeon, it will produce a simple Bass to the above pieces.

If it is desired to produce a more powerful Bass, with rich Harmony, the key at the upper end should be opened also.

BOUNTING BILLOWS.

No. 1.
Andante.

6 6 7 6 6 6 6 5 6 6 7 6 6 6 6 5 7 8

FAVORITE GERMAN WALTZ.

No. 2.
Cantabile.

5 6 7 7 6 5 5 6 7 6 5 6 7 7 6 5 5 6 6

FAVORITE AUSTRIAN WALTZ.

No. 3.
Cantabile.

4 5 6 7 6 5 5 7 6 6 4 5 6 7 6 5 4 6 6

5 6 5 7 6 5 7 7 6 8 7 7 6 8 7 6 5 6 6 6 5

THE SCHOOLMASTER.

No. 4.
Andantino.

5 5 7 7 8 8 7 7 7 6 6 6 6 5 7 7 7 7 6 6

6 7 7 7 7 6 6 6 5 5 7 7 8 8 7 7 7 6 6 6 5

DAYS OF ABSENCE.

No. 5.
Andante.

6 6 5 5 6 6 6 5 7 7 6 6 6 5 6 6 5 6 7 7 7

4 8 7 6 6 7 7 7 8 8 7 7 6 6 5 5 6 6 6 5 7 6 6 6 6 5 6 6 5

DRINK TO ME ONLY.

7

No. 6.
Moderato.

6 6 6 7 7 7 7 6 6 7 7 5 7 6 6 5 6 6 6 7 7 7 6 6 6 7 7 5 7 6 6 5

7 7 6 7 8 7 7 6 7 7 7 8 7 7 6 6 6 6 6 6 7 7 7 6 6 6 7 7 5 7 6 6 5

PORTUGUESE MARINER'S HYMN.

No. 7.
Andantino.

5 4 5 6 4 6 6 6 7 6 6 5 5 5 4 5 5 6 6 5 4 4 7 7 6 7 7

6 6 5 6 5 4 5 5 5 5 6 5 4 6 6 6 6 7 6 6 6 7 6 6 5 5 4 5 7 6 6 5

ADAGIO, IN A MINOR, BY SPOHR.

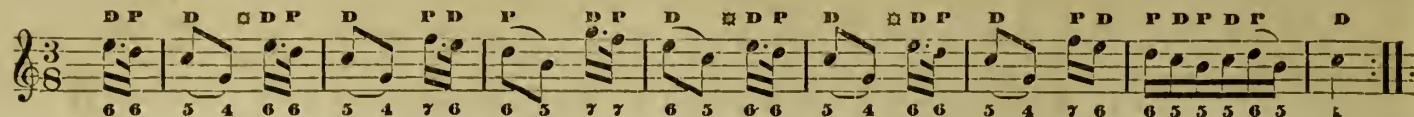
No. 8.
Adagio.

4 5 5 4 7 5 6 6 5 6 5 5 4 6 8 6 7 5 6 6 6 8 7 7 7 6

5 6 5 5 4 4 5 5 4 6 7 5 6 6 5 6 5 5 4 5 5 6 8 7 7 7 6 5 6 5 5 4

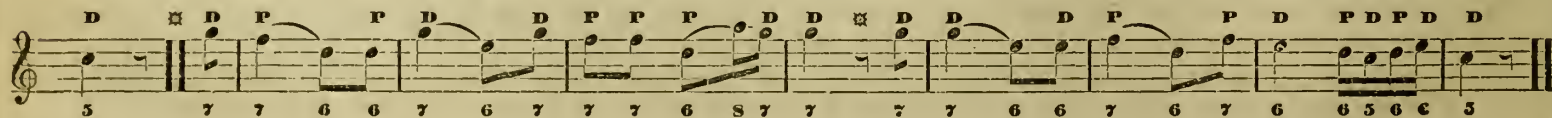
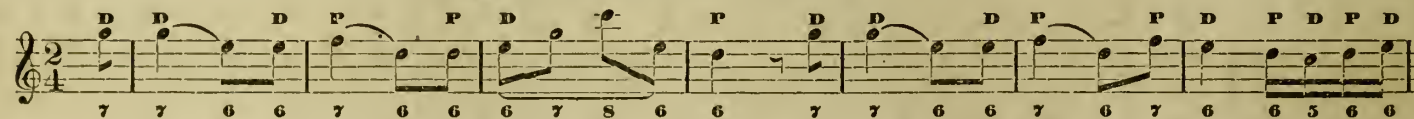
VENITIAN WALTZ.

No. 9.
Gaiement.



COME, REST IN THIS BOSOM.

No. 10.
Andante.



No. 11



NOTE 1.—In the above scale it must be observed that the second note, or A, and the last note except one or B, is made by using the short keys of the Accordeon.

NOTE 2.—In the following lessons, when a short key, or semitone, is used, it will be indicated by a cross put before the key, thus, ✕1, means first semitone, ✕2, the second semitone.

NOTE 3.—In the preceding lessons, the use of chords, or double notes, has been purposely avoided; they will hereafter be gradually introduced, and fingered as they occur.

CHROMATIC SCALE FOR THE ACCORDEON WITH TEN KEYS, WITH SEMITONES.

No. 12.

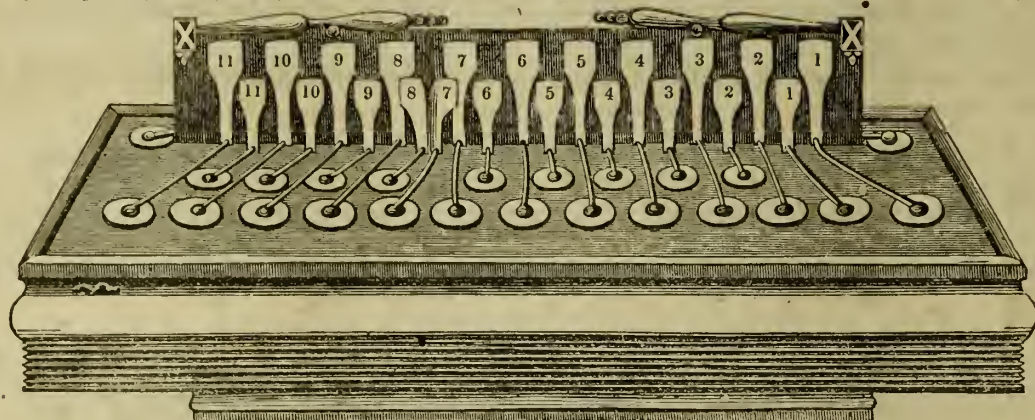
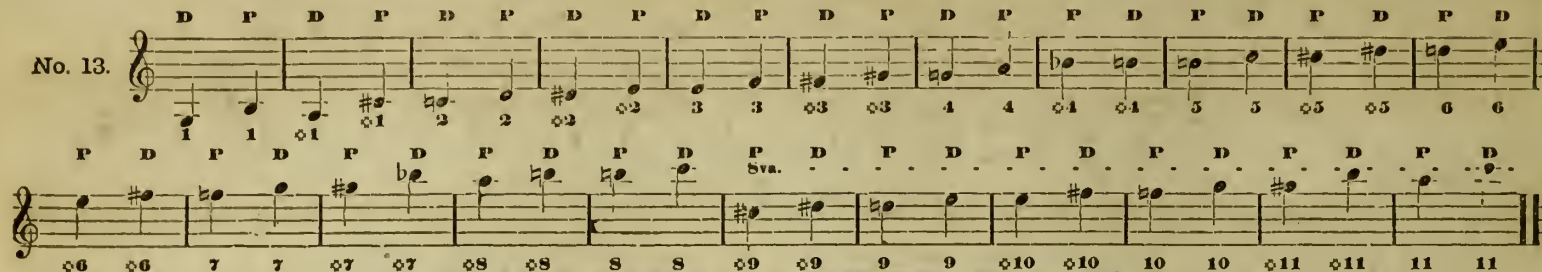


NOTE 1.—The chromatic scale, strictly speaking, should proceed by semitones, but the above form has been adopted as best calculated to exhibit in the clearest manner, the fingering of the Accordeon with semitones.

NOTE 2.—In order to keep the music as much as possible in the staff, the term 8va., with a continuation mark, thus, 8va. - - - - is used. It denotes that the music is to be played eight notes, or an octave, higher, as far as the continuation mark extends.

● SCALE OF THE PERFECT ACCORDEON WITH ELEVEN KEYS AND SEMITONES.

No. 13.



NOTE 1.—In the above drawing, it will be seen that there are eleven long keys, and eleven short ones. To render the scale of the Accordeon more perfect, the short keys, No.'s 7 and 8, are put close together. This arrangement of the keys changes the fingering of the notes (A and B, above the lines), but it enables the performer to execute many passages with fluency, which, by the old arrangement of the keys were less perfect.

NOTE 2.—Accordeons with twelve keys are also made, with elegant cases of double the usual size. The keys are placed in the middle of the key board, the long keys acting on one side, and the short keys on the other. This magnificent instrument is called "*The Flutina*." It is very powerful, and resembles an Organ in the power and richness of its tone. The scale of the Flutina is the same as the above only it extends to E in Alt. or four semitones higher.

ANDANTE GRAZIOSO

No. 14.
Grazioso.



NOTE 1.—The introduction of semitones to the Accordeon enables the performer to finger many of the notes in two ways ; thus, E on the first line can be fingered with the second semitone, or with the third long key : B on the third line can be fingered with the fourth semitone, or with the fifth long key, as in the beginning of the preceding lesson. An hour's practice on the above lesson will fully develop the beauty of this arrangement.

NOTE 2.—The figures 1, 2, 3, and 4 before notes, denotes the finger to be placed on the key.

SWISS NATIONAL AIR.

No. 15.
Allegretto.



NOTE 3.—The Accordeon with semitones can be played in almost any key, but the key of C is preferred in consequence of the Bass keys being harmonised on that note. Modulations to the Dominant (G), as in No. 15, or to the Subdominant (F), as in No. 16, have a very pleasing effect.

GENERAL TAYLOR'S FAVORITE WALTZ.

No. 16.
Moderato.

3 7 6 7 8 7 6 5 7 7 6 8 7 6 8 7 6 7 8 7 6 5 7 7 6 5 5

5 5 6 7 6 5 6 5 7 6 5 6 6 7 6 5 6 5 6 7 6 5 6 5 7 6 5 6 6 7 6 5 6 5

2 2 2 3 4 5 4 5 3 3 4 2 2 2 2 3 4 2 3 4 5 4 4 3 3

Fine.

LOVE NOT.

No. 17.
Andante.

6 5 8 7 7 6 6 6 6 5 6 5 5 5 8 7 5 5 5 7 6 5

6 5 5 5 6 6 7 6 6 7 7 6 8 8 8 9 8 8 8 7 8 7 6 7 7 6 7 6 6 5 6

6 5 8 8 8 9 8 8 8 5 6 6 6 6 5 6 5 7 6 5 8 6 4 6 5 6 6 5 6 4 3 5 3 5 3

WHAT FAIRYLIKE MUSIC.

No. 18. *Allegretto.*

5 6 6 6 7 6 6 6 6 5 6 5 5 4 5 6 6 6 7 6 6 6 6 5 6 6 7 5 6 5

5 6 5 5 5 6 5 5 6 6 7 7 6 7 5 6 6 6 7 6 6 6 6 5 6 6 7 5 6 5

Repeat Sign.

FLEUVE DU TAGE.

No. 19. *Slow.*

7 7 6 6 7 6 6 6 7 8 7 6 7 7 6 6 7 6 7 6 5 4 3 3 3

6 6 5 5 6 5 5 5 6 6 6 6 5 6 5 5 6 5 6 5 6 6 6 6 6

7 7 6 6 7 6 6 6 6 6 5 5 6 5 7 7 6 6 7 6 5 6 5 6 6 6 6

6 6 5 5 6 5 6 5 6 5 5 5 6 5 6 5 6 5 6 5 6 5 6 5 6 6 6

HINTON.

No. 20. *Vivace.*

7 7 7 6 7 7 6 6 7 6 5 4 6 5 5 7 7 7 6 7 7 6 6 7 6 5 5 5

6 6 6 5 6 6 5 5 6 5 4 3 3 3 2 6 6 6 5 6 6 5 5 6 5 3 3 3

6 6 5 5 4 7 6 6 6 6 6 7 6 6 6 7 7 6 5 7 6 5 5 5 5

6 6 5 5 4 7 6 6 6 6 6 7 6 6 6 7 6 6 5 6 5 3 3 3 3

DUETT FOR TWO ACCORDEONS.

No. 21.

Moderato.

The musical score is arranged in four systems, each containing two staves (treble and bass clef). The notation includes notes, rests, and dynamic markings (D, P, F). Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line.

Staff 1 (Treble): 7 6 5 8 8 9 8 8 9 7 6 5 8 8 9 10 9 8 8

Staff 2 (Bass): 2 3 4 5 6 7 6 5 6 5 2 3 4 5 6 6 6 7 7 6

Staff 3 (Treble): 8 8 9 8 8 9 9 8 8 9 8 8 9 7 6 5 8 8 8 8 8 8

Staff 4 (Bass): 6 6 6 7 6 6 7 7 6 6 6 7 6 6 5 4 3 2 3 4 5 6 6 6 7 6 6 7 6

Staff 5 (Treble): 8 8 9 8 8 9 9 8 8 9 8 8 9 7 6 5 8 8 9 10 9 8 9 8

Staff 6 (Bass): 6 6 6 7 6 6 7 7 6 6 6 7 6 6 5 4 3 2 3 4 5 6 6 7 6 6 7 6

15

The image shows a page of musical notation for the song "The Rose Tree" in G major. The notation is arranged in four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a simple, folk-like style. Above the notes, there are dynamic markings: **P** (Piano), **F** (Forzando), and **D** (Diminuendo). Below the notes, there are fingerings indicated by numbers 1 through 5. The second staff continues the melody and includes a repeat sign. The third staff features a more complex rhythmic pattern with triplets. The fourth staff concludes the piece with a final cadence. The overall layout is clean and professional, typical of a music manuscript.

No. 23.
Andante.

5 6 7 6 5 4 5 4 3 4 4 5 5 6 6 6 5 6 4 5 6 7 6 5 4 5 5 4 3

5 6 7 6 6 5 5 6 6 6 5 4 5 4 3 4 3 2 4 6 7 6 5 4 4 4 5 5 3 3 3 2 2 2

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